

<b>Confidential</b>	<p style="text-align: center;"><b><u>LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD</u></b>  <b>EISTEDDFOD GERDDOROL RYNGWLADOL LLANGOLLEN</b></p> <p style="text-align: center;"><b>Annual General Meeting of the Company held at the Royal International Pavilion  on Wednesday 3<sup>rd</sup> April 2019 at 7.30 pm</b></p>
<b>Present</b>	Dr R. Davies (RD) (Chairman), Mr P. Coleman (PC) (Treasurer) Miss L. Jones (LJ) (Company Secretary), Miss S. Eagar (SE) (Chief Operations Officer) and Dr. E-R Harry (ERH) (Music Director), together with the members listed in Appendix 1 to these minutes.
<b>Apologies</b>	Apologies were received from Mr K. Potts (KP) (Vice-chairman), and the members listed in Appendix 1 to these minutes.
<b>1. Minutes of the Extraordinary General Meeting held on 18<sup>th</sup> July 2018</b>	The minutes of the Extraordinary General Meeting held on Wednesday 18 <sup>th</sup> July 2018 were taken as read and unanimously approved on the proposition of Wendy Davis and seconded by Steve Price.
<b>2. Matters arising from the Minutes.</b>	There were no matters arising.
<b>3. Chairman's Report</b>	<p>RD welcomed members to the meeting and reminded them that there were less than 3 months to go until the 73rd International Eisteddfod. He said that Llangollen was a unique festival in that it was a music, dance and peace festival in the Eisteddfodic style and our unique selling point was that we were International. He went on to state that Llangollen would likely be the first truly international festival of any kind post-Brexit and that even if we did or didn't exit the EU, it was still important for us to promote international peace, harmony and relations via the Eisteddfod. We needed to strengthen our relations with all nationalities but in particular with our European neighbours. He said he would love to see more competitors and visitors from the continent as we had in the past.</p> <p>RD thanked everyone for their support. It was difficult to mention everyone but he particularly wanted to thank all those who went the extra mile and worked tirelessly throughout the year. He reminded the meeting that we had a small employed team lead by SE but were very heavily reliant on the support of our volunteers. RD then went on to say that he worried about the sustainability of our volunteers and that we needed urgently to look at reducing responsibilities into smaller packages and carrying out succession planning to ensure we could cope. Volunteer engagement had been successful</p>

but we still needed more.

RD reminded the members about the volunteer database and the need to ensure that all the appropriate contact details were registered including email addresses.

RD introduced the new Music Director, ERH, who had been with us since September. He said he was great to work with and explained that was busy planning the 2019 Eisteddfod and indeed 2020. RD felt ERH's experience, particularly with choral music, would be invaluable to Llangollen.

RD went on to explain that the COO and MD now took the lead on most decisions with the backing and support of the Board. The day to day managerial role of the officers had recently been removed and the responsibility of oversight now sat with the full Board.

RD praised the staff team, SE, Hayley Miller, Meg McNutt, Sue McEvoy, Elise Jackson, Chloe Gibbens and Mikala Nash. He also referred to Phil Johnson the Production Manager and Davina Carey-Evans the Sponsorship Coordinator. He went on to confirm that his year would be Davina's last Eisteddfod.

After this Eisteddfod KP, our Vice Chair, would be standing down and along with two other trustees, we would need to replace or re-elect them as per the constitution.

RD thanked KP for his support to the Board, the Office, the Eisteddfod and himself and said his contribution had been outstanding. He hoped that KP would continue to play a part in the Tickets committee.

Similarly, Gareth Edwards had confirmed that he wished to stand down as Siting Officer after the Eisteddfod and we would need to explore ways of fulfilling the role in the future. RD thanked Gareth on behalf of the organisation for his long-term support and said he look forward to working with him in the future but to a lesser degree.

RD welcomed Iwan Llewelyn-Jones as a new external trustee and explained he was one of the finest pianists in the U.K. He currently worked between London and Bangor University, where he was part of the music department. Originally from Amlwch, RD felt Iwan would bring a sound artistic view to the board and was certain he would be a great asset to Llangollen.

RD explained that fundraising would become an important part of the Eisteddfod. We had had successful Christmas and St David's Day concerts but

we needed to look at other ways to raise funds. A group had been set up to take ideas forward. All support would be appreciated.

RD explained that he had had discussions with Eluned Morgan, Minister for International Relations and the Welsh language, about the perceived unfairness that the Eisteddfod Genedlaethol and the Urdd receive grants of over £500k for doing what comes naturally to them and we receive nothing. She had responded that no extra money was available at present but there would be reconsideration in a year or two. We had explained that we couldn't justify, in our present circumstances, spending anything further on developing our bilingual offering but in the meantime we can do some things that don't cost anything, such as ensuring visitors are aware of who speaks Welsh by use of orange badges, ensuring Welsh speakers are in key customer facing positions such as at entrances, at concert receptions, stewarding etc. Our Welsh language provision was actually in fact pretty good with stage presentations already done bilingually. Showing willing by improving the provision may help us to attract greater WG support in the future.

Mark Drakeford, the First Minister of Wales would visit us on the Thursday of Eisteddfod week and Eluned Morgan on the Friday. RD said he hoped to have serious discussions with both regarding support.

RD said we were certainly looking forward to a splendid Eisteddfod this July ERH and the staff had put on a very attractive programme. It was good to see something for everyone with so many different genres and also many high quality entries to the competitions. RD informed the meeting that ERD had another commitment in London on the Saturday night which was arranged prior to his engagement. As a result of this, RD had approached Mervyn Cousins who was delighted to fulfil the MD role on the Saturday. He would be adjudicating for the rest of the week.

There had been a strong selection procedure but unfortunately UK entries for the open folk entries had been poor. Otherwise entries were excellent.

Ticket sales had been disappointingly low. Normally we would have expected an initial spike since we launched before Christmas and Llanfest soon after. RD felt we had done everything well with a timely launch and a concert stream that offered something for everyone. From what he understood, many other festivals were experiencing similarly poor sales and were unsure as to the precise cause; perhaps Brexit or austerity.

RD hoped there would be a significant increase before July as we needed to sell an unprecedented amount to ensure success. We had invested more in

marketing to support this, indeed marketing was the most important activity at this time and support from all would be appreciated. He asked that everyone shared posts on social media and encouraged others to do so also. He also asked members to help with the distribution of posters and fliers where possible and put stickers in cars. He explained that our reserves were very low and unless we made a significant amount from ticket sales our sustainability was threatened. He confirmed he was engaged in discussions with Welsh Government in case of major problems.

RD went on to explain that we had succeeded in obtaining a grant from the Major Events Unit of Welsh Government for £75k over 3 years for a marketing consultant to support our marketing. We had appointed Pippa Lea who would be engaged as Marketing and Audience Development Director, starting in the near future. Also we would be appointing an additional staff member on a short term to support marketing and social media in particular. We had invested an extra £10k in marketing. At the moment it was our most important activity because ticket sales mean sustainability.

RD reported that there had been several successful grant applications and donations recently:

- £30k from Highcliffe choir for the prize of the senior children's choir and bursary support for the next 20 years or so
- £24k from MBNA to sponsor children's day
- £20k from the Heritage Lottery Fund for the Archives project.

There was a shortfall currently in overall sponsorship and we were continuing to approach potential supporters along with Davina.

In addition to ticket sales, we were heavily reliant on other external sources, for example, ACW, DCC, WG and sponsors. Unfortunately S4C had decided to reduce their commitment as they had to several other festivals and events such as 1000 voices at the Albert Hall from which they have withdrawn completely. Their intention was just to be with us from the Thursday to the Saturday. RD stated that Hefin and Gareth Williams of Rondo had fought our corner and been very supportive and without them the reduction might have been greater. With the advent of streaming and "catch up" TV, fewer people were watching music live on TV and this was having an impact.

In summary, RD said that we had an incredibly special festival to put on. There were ups and downs and we were forever in discussions to ensure our sustainability. We were all hoping for a late increase in ticket sales, but whatever happened he was sure there would be continued negotiations to ensure our success.

<p><b>4. Music Director's Report</b></p>	<p>Following the departure of his predecessor, Vicky Yannoula, ERH had stepped into the role of Music Director in September. Since then, he explained, it had been rather a rollercoaster of a ride as he had had to get to know the office team, members of the Board and the volunteers who were members of the committees which he attended, as well as help create the concert line up for this years' festival and all the other activities that surrounded it.</p> <p>If he had not yet met volunteers or spoken to them, he said he hoped that there would be an opportunity to do so soon; he was only too well aware from his roles with other festivals, just how important the network of helpers and volunteers are to an organisation such as Llangollen.</p> <p>ERH said his experience of working for the Eisteddfod so far had been an incredibly positive one despite a number of challenges that faced the festival as it looked to evolve and develop in order to secure its own future.</p> <p>He said we had been delighted to launch the evening concert line up for sale before Christmas and had tried to make the evenings as varied as possible in the hope that there is 'something for everyone'. The Eisteddfod would always welcome back Jools Holland on the Monday evening as the opening evening concert and tickets were selling well for that. The internationally acclaimed tenor Rolando Villazon would make his Llangollen debut on the Tuesday evening in an opera gala night, accompanied by the British Sinfonietta orchestra, and he would be joined by Welsh soprano Rhian Lois who had managed to secure her release from her current contract with ENO to be with us. Alongside her would be last year's winner of the Pendine International Voice of the Future, Charlotte Hoather.</p> <p>Wednesday evening would be a celebration of Welsh choral music to include a full performance of William Mathias' cantata St Teilo – where a massed choir and orchestra, soloists Sian Cothi and Rhodri Prys Jones, a narrator and a dance company come together on stage to tell the story of one of Wales' most prolific saints. That evening would also see a world premiere of a work called 'The Spring of Vision – Taliesin's Dream' and the winner of the Pendine International Voice of the Future announced.</p> <p>Thursday would, as always, centre around our message of peace and will include the brilliant Jamie Smiths' Mabon and Friday would once again be full</p>

of colour and charm as all cultures, competitors and friends in music and dance come together to parade through the town and lead us into the Friday evening concert featuring the fabulous Gypsy Kings.

We were delighted that internationally renowned harpist Catrin Finch would join us on Saturday evening for the Choir of the World competitions and performances. This year, Llanfest, our mini-festival on Sunday, had not one but four very popular headline acts and the tickets for this were selling well.

ERH went on to describe how other projects were proceeding well and taking on their own developments;

This year's inclusion project was entitled "Tapestry", an idea inspired by a quote from Maya Angelou – "We all should know that diversity makes for a rich tapestry, and we must understand that all the threads of the tapestry are equal in value no matter what their color". The project would bring several choirs together to perform, including Theatre Trains' community youth choir, students from Derwen College, Wrexhams' Homeless Choir and also a British Sign Language choir.

Thanks to the hard work and determination of Sian Eagar, we had secured funding from the MBNA bank to help support our children's day project this year which would centre around ecological issues and how to look after our planet. Elise Jackson had been co-ordinating the project and we had been working with Denbighshire County Council's arts officer, Eleri Watkins in order to bring several schools together for an unforgettable production. Seven schools would be taking part with a total of 182 pupils on stage. ERH encourage members to come and support both of these very valuable projects if at all possible.

ERH went on to confirm that competitor numbers remained healthy with the instrumental categories bringing performers of a particularly high calibre to the Eisteddfod this year. Whilst ERH had not had opportunity to consult with the music team or music and staging committee on the competition strand yet, he felt it may be wise to hold a review of our competition structure to see if we could find ways of making the most of what is a very popular and well known strand to Llangollen's eisteddfodic tradition.

ERH explained that we had implemented a Christmas carol concert and a Cymanfa Ganu on March 1st to celebrate St David's Day. Both were well attended, and these were planned in order to 'test the waters' for further community outreach and involvement at other times of the year than Eisteddfod week itself.

It was hoped that we would launch a 'Llangollen Discovers' series of concerts and workshops that run all year round as an extended educational arm to our festival – in other words, an opportunity to do something linked to or hosted by the Eisteddfod, for the benefit of the community locally and further afield, all year round. Planned concerts for 2020 included a Brass and Male Voice concert, a 'come and sing' day and an Indian Dance Workshop. The aim of the 'Llangollen Discovers' series would be to maintain the outreach profile of the festival, as well as to be a fund-raising vehicle.

ERH went on to explain how stepping into a role where decisions must be made quickly and working relationships and trust formed equally as quickly was no easy task. Ensuring that the needs of the business model are understood and adhered to or developed upon had to be balanced with artistic integrity and a sound vision. Siân Eagar had been invaluable in her support and encouragement of ERH in both the business and artistic sides of what we do at the eisteddfod and he considered her one of the richest sources the company had. He thanked her for all that she had done to help him settle in and said he hoped to support her as equally in future.

He further said that it had been an absolute pleasure and honour to get to know and work alongside Dr Rhys Davies and his wife Ann. They had such a heart for the Eisteddfod and their enthusiasm and vision for what it should stand for was nothing short of infectious.

There were a number of people who have shown ERH warmth and encouragement, friendship and guidance where necessary over the last months. He felt indebted to John Evans, chair of the music and staging committee for his guidance and understanding, to Gethin and Eulanwy for being so kind hearted and welcoming as well as showing such support and that could be echoed for all of those on the competitor selection team. His life had been made considerably easier by the knowledge and experience of the staff team and it had been great fun to work with them. He expressed his genuine thanks to Meg, Elise, Hayley and Mikala and described how he was supported so incredibly well by the music team of Chloe Gibbens and Sue McEvoy.

ERH also extended his personal thanks to Keith Potts and Louisa Jones for their advice and willingness to listen to my opinions and thoughts and then offer their much-needed support.

	<p>Finally, he thanked Jillie Sanders and Paul Coleman for their clarity and quick guidance on issues and for providing an experienced voice to help him think things through and for being honest and objective.</p> <p>To sum up. ERH said he had no doubt that some of the previous challenges that the Eisteddfod had would remain and that there may well be new challenges to face in the near future but he believed the eisteddfod could and would go from strength to strength.</p>
<p><b>5. To receive the Statement of Accounts for the period ended 30<sup>th</sup> September 2018.</b></p>	<p>PC opened by thanking Hayley Miller for the preparation of the 2018 accounts and confirmed that these had been approved by the Board on 6<sup>th</sup> February and been scrutinised closely.</p> <p>He referred to the 2018 result on page 11 which showed a £21K loss vs a £5K budgeted surplus. The main drivers behind this were ticket sales in some areas, in particular on the Sunday but that this had been offset by strong sales for Alfie Boe and Van Morrison. Day sales also hadn't met ambitions.</p> <p>He went on to explain that part of the loss related to £9K of VAT for Alfie Boe which had been unexpected but had followed his relocation from the US. Hayley had successfully negotiated an acceptable solution with his management however this had been finalized post account finalization. The final loss was therefore actually £11.5K.</p> <p>On page 12, PC referred to a net asset reduction. We currently had £100K in cash reserves which included £70K of restricted reserves. He felt this was a fairly healthy position.</p> <p>Regarding 2019, PC reinforced the need to sell tickets as the current projections were not at the expected level.</p> <p>He reinforced his thanks to the office staff and volunteers and said their efforts were much appreciated.</p> <p>To finish, PC proposed that the accounts for the period ending 30<sup>th</sup> September be accepted by the company members. This was unanimously approved.</p>
<p><b>6. To appoint Auditors for the current year.</b></p>	<p>It was proposed by PC and unanimously approved, that Salisbury &amp; Co. be appointed as auditors for the current year.</p>

<p><b>7. Question &amp; Answer Session</b></p>	<p>Questions were invited from the floor:</p> <ol style="list-style-type: none"> <li><b>1) <i>It was suggested that a coach firm in Macclesfield be approached to run a coach trip</i></b> – SE asked the member that he contact Meg McNutt to discuss further.</li> <li><b>2) <i>It was suggested that more emphasis needed to be put on the paying public and the member referred to a Male Voice Choir event which had sold 2800 tickets</i></b> – RD highlighted that we needed to focus on marketing and selling tickets and emphasized the difficulty in filling our arena.</li> <li><b>3) <i>It was asked whether we were pursuing connections with the Liverpool tourist board and looking for opportunities to distribute leaflets there and further afield</i></b> – SE confirmed this was in hand.</li> <li><b>4) <i>The matter of reduced TV coverage was raised and it was asked what could be done to bring this back and extend beyond S4C</i></b> – RD responded that he had had discussions with BBC Wales but highlighted that commissioners were not interested in putting live music on and that TV demand had changed. He went on to explain that S4C was Rondo Media’s only customer. PC said that human interest stories might get more interest for example, the story of a choir coming over to compete. He asked that members advise the office if they had ideas for such stories.</li> <li><b>5) <i>It was asked whether we were making sufficient use of YouTube and the member referred to Floral Competitions abroad which were streamed live on YouTube</i></b> – RD confirmed that we did not stream on YouTube and that investment would be needed from Rondo’s side in order to do this.</li> <li><b>6) <i>It was asked why carpark charges had been stopped</i></b> – It was explained that. We had considered re-instating these but this was not possible given we had already started selling tickets. We would reconsider for next year.</li> <li><b>7) <i>It was suggested that we could invited universities with TV stations to film</i></b> – RD confirmed that Rondo had the broadcast rights currently but this is something we might need to explore in the future.</li> </ol>
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